Pedent

II. Psychological. (p. 21).

The organ of the mind is a part of the brain, & may be called, to distinguish it from other parts of the brain, the mind = brain (Geistesheirn). The activity of this organ is awakened & sustained by the sensorial impressions flowing to it. These constitute the material of the mental activity, & without them the mind = organ would remain just as inactive as the organ of sight, for example, without luminous impressions.

An Object is only so far recognisable by man, as the properties of this Object can be perceived by the organs of the senses, that is to say so far as the

properties of this Object form causes of excitement (adequate iritants) of the nerves of sensation. The mind = organ is the central organ of all the organs of sense, the [illegible] seat of all sensorial impressions. As the sensorial impressions caused by the properties of an Object (p. 22) reach the mind = organ & are retained by the mind again (for a longer or shorter time), the idea of this Object is produced. For the mind therefore an Object exists only as an idea, & we meditate not upon the Object itself, but upon the mental picture which is forced upon us by means of the organisation of our senses of our brain. Every idea of an Object is therefore a sum of sensorial

impressions, which are retained in the mind-organ.— 2

But the more frequently the mind-organ is excited in the same manner, the more frequently the same group of sensorial impressions is conveyed to it, the more perfectly & clearly does the idea evolve itself out of the chaotic mass of sensorial impressions, which are incessantly flowing in upon the mind.—

The ideas of which we have hitherto been speaking, are ideas of Objects, i.e. concrete ideas. But the mind has the faculty of working up the concrete ideas, & of forming from concrete ideas, abstract ideas, that is to say ideas of relations,

& indeed it forms an abstract idea by bringing together concrete ideas ~~comprising~~ & combining what is common to a group of ideas into a new idea.— But let an idea be ever so abstract, it always has its roots in sensorial perceptions (Nihil in intellectu, quod antea non fuerit in sensibus).— Thus, for example, tree is an abstract idea which is current among near all men, but this idea is by no means homogeneous among all men.— It takes a different form according to the concrete ideas from which it (p. 23) has originated,— ~~but it is different~~ [differing in an inhabitant of the oak-forests & in an inhabitant of the palm-countries].—

As therefore an abstract idea is formed from the properties of concrete ideas, like a concrete idea from the properties of Objects, an abstract idea appears to the mind in the same way as the concrete ideas from which it has originated, i.e. ~~[illegible]~~ like a sensorially perceptible Object. Any one who will candidly examine himself will be forced to admit, that it is impossible for him to imagine an abstract idea which would be so abstract as to exclude all sensorial ideas.— Every abstract idea always appears to the mind as an Object in space, i.e. as a form (a group of forms), or as an Object in time*; i.e. as an event.— Whoever conceives that he can imagine an abstract idea denuded of all sensorial ideas, certainly imagines only an empty word, i.e. a combination of sounds without intellectual ~~content~~ purport.—

Hereby we have arrived at the first fundamental proposition of mimicry.— It is:— As every idea appears Objectively to the mind, so the mimetic muscular movements caused by ideas relate to imaginary Objects.—

*) The ideas of space & time, the ideas of juxtaposition & succession (Nebeneinander und Nacheinander), are the ~~sequence~~ most abstract ideas.— The words space & time indicate the most general modes of appearance of Things.—

Ideas may be of agreeable or of disagreeable kind, & these are in the first place: such as (p. 24) have originated from harmonious or disharmonious sensorial impressions*, i.e. ideas which are generally regarded as agreeable or disagreeable, — & secondly: such as correspond to innate† or acquired inclinations or aversions, i.e. ideas which are regarded individually as agreeable or disagreeable.—

note * As every organ of sense possesses the property of being excitable only by certain irritants (adapted to it), so also has each organ of sense the property of being excited by some of these adapted irritants, harmoniously, & by others disharmoniously.— The more comprehensive, the more abstract, the more intellectualized [or spiritualized] an agreeable or disagreeable idea is, the more of course does the recollection of the individual harmonious or disharmonious sensorial impressions from which it has originated, recede in it.—

note † An innate inclination of this sort is synonymous with an innate disposition of the mind-brain to form & retain certain ideas with particular facility & predilection.— (Taste for music, painting, mathematics, language, love of country & or family, delight in travelling, fighting &c)..—

But as it has been shown that all ideas appear to the mind like sensorially perceptible objects, ~~the~~ agreeable or disagreable ideas appear to the mind as agreeable or disagreable Objects, i.e. as objects the properties of which act harmoniously or disharmoniously upon the organs of sense.*

note *. That abstract agreeable or disagreable ideas excite the mind in the same way as harmonious or disharmonious sensorial impressions, is indicated even by the ~~expressions~~ (mode of expressing) which we find denominations of harmonious or disharmonious sensorial impressions transferred to abstract ideas.— The word pain (Schmerz), for example characterises both disharmonious sensorial impressions, & also the disagreable character of many abstract ideas (e.g. pain of parting).— The word bitter is employed both for disharmonious impressions of taste, & for abstract ideas (e.g. bitter grief, bitter losses).— We speak of sweet taste-impressions, as of sweet love, of dark visual impressions, as of dark murderous ~~thoughts~~, of the bright ray of light as of the bright (p. 25) ray of hope.— Warm, hot, cold, & ~~chattering~~ shuddering feelings are expressions which not only indicate various excitements of the organs of ~~taste~~ touch, but also many kinds of abstract ideas.— We speak of warm, & cooling friendship, of hot love, cold mockery &c.—

(p.25) Thus we have arrived at the second fundamental proposition of mimicry.— This is: The mimetic muscular movements caused by agreeable or disagreable ideas, ~~relate~~ are related to imaginary harmonious (agreeable) or disharmonious (disagreable) sensorial impressions.— The mimetic muscular movements induced by agreeable ideas are related to harmonious imaginary sensorial impressions,— the mimetic muscular movements induced by disagreeable ideas are related to disharmonious imaginary sensorial impressions.—

The mimetic muscular movements induced by mental states are therefore in part related to [depend upon] imaginary objects & in part to imaginary sensorial impressions.— In this proposition lies the key to the comprehension of all mimetic muscular movements.—"

It is well known that by no means every kind of mental activity is accompanied by mimetic muscular movements.— These, however, always occur with the more certainty, the more intensely the mind is affected by an idea; & an idea acts the more intensely:—

1. the more simply ~~reacted~~ its agreeable or

harmonious or disharmonious sensorial impressions affect the mind more vividly than indifferent ones, as, for example, a soft dissonance affects the mind more than a louder but purer tone, so also ~~it be it is the mind~~ is (p. 26) the mind more vividly excited by an agreable or disagreable idea i.e. by the idea of the beloved one, than by an indifferent idea, i.e. the idea of a walking stick;—

2. an idea acts the more intensely, the more suddenly it occurs.— Like a sensorial excitement, every idea affects the mind the more, [in proportion as it appears without preparation]— as, for example, a dazzling light suddenly breaking forth in the dark night excites the mind more strongly than a gradually increasing luminosity,— so also an idea excites the mind the more strongly, the more suddenly it appears; the ~~repeat~~ intelligence of an unexpected death, for example, affects the mind more violently, than the intelligence of a long-expected one.—

Of course the intensity of an excitement of the mind remains the same, when on its causes become weaker, whilst another becomes stronger in the same proportion, a very sudden & at the same time but slightly agreable or

disagreeable impressions consequently cause minutiæ muscular movements ~~just as well~~ equally well with a less sudden but at the same my agreeable or disagreable idea.—

" The minutiæ muscular movements manifest themselves chiefly in the numerous & mobile muscles of the face, partly because, as has already been stated, the nerves by which they are set in motion originate in the most immediate vicinity of the mind=organ, but partly also because these muscles serve to support the organs of sense.— The minutiæ movements referable to imaginary sensorial impressions

occur most readily & distinctly in those facial muscles which, by their relation to the organs of sense, are most constantly active, (p. 27) & most easily excitable.— They therefore most readily occur in the muscles of the organ of sight, less readily in those of the organ of taste, more rarely in those of the organ of smell, & most rarely in those of the organ of hearing.— (In what manner excitations of organ of touch in the face manifest themselves, will be subsequently explained).—

In the Psychological introduction (p. 27) the fundamental proposition was established & proved, that the minetic facial movements occur most readily in the muscles of the eye, & less ~~eas~~ readily in the muscles of the mouth. If therefore a moderate degree of attention or wonder shows itself by a wide opening of the eyes (p. 50), if, in a higher degree, the eye brows & the skin of the forehead are at the same time drawn upwards (pp. 52 & 53), the highest degree of attention & astonishment betrays itself by a simultaneous opening of the mouth, Fig. 39.— The face has the an expression, as though one sought to apprehend something as distinctly as possible by the eye & ear; but that these muscular movements also take place when they are evidently purposeless, when there exists no inducement to strain the eye & ear, when one is vividly surprised or enchained, not by objects, but by thoughts & recollections, is explained by the repeatedly cited reason, that ideas appear to the mind as objects.—

I say mean light

The expression of intensely strained attention is distinctly marked (ausgesprochen) upon the face of the Borghesian gladiator, Fig. 40.— Also in the admirable picture, the Yarn-winder of Gerard Dower Fig. 41 (from a copper plate by J. G. Wille).—

Physiognomical.— The open mouth occurs most frequently in deaf people, for in the intercourse of society & business such ~~men~~ people are compelled constantly to hearken. & listen attentively.—

But the open mouth is also, as is well known, a sign of intellectual limitation.— A man of my weak understanding will in his daily intercourse ~~of~~ frequently come upon things which he does not understand, which appear to him obscure, strange & surprising.— Whether these things be sensorially perceptible objects or ideas (i.e. imaginary objects), in either case he will stand with open mouth.—

(Period) Like mine of Eschen in Babrosa

(p. 107)

Resumé of the mimetic movements of the facial muscles

I. The eyes. - From dull ~~looks~~ glances we recognise intellectual dulness; from lively ~~looks~~ glances, excitement; from more or less ~~steady~~ steadfast & fixed (fixing) glances various degrees of strained attention; from soft glances, sympathy without passion; from ~~fixed~~ wandering glances, absence of mind; from restless glances, uneasiness; the concealed glance indicates mistrust; the pedantic glance, reserve; the ecstatic glance, exaltation. -

Increased twinkling of the eyes indicates increased attention. - Perpendicular frontal folds (p. 108) are

in general the mimetic expression of big out of temper & are called forth, 1, by suffering, 2. by anger & 3. by ~~strained~~ intense meditation. -

Languid, dimply lowered eyelids make known intellectual indifference. - Elevated eyelids, widely opened eyes, are the mimetic expression of surprise, or also of attention. - If to these be added drawn up eyebrows & horizontal frontal folds, the eyes have the expression of very violent astonishment, or of greatly strained attention. -

2. The mouth. - The bitter (expression) trait (zug) appears with very disagreeable (bitter) ideas; the sweet trait with extraordinarily agreeable (sweet)

who are engaged in thought in testing the value or futility of something. The {sour / crabbed} trait, is the minutest expression of crabbedness, obstinacy, caprice, disdain, stubbornness, perseverance. The contemptuous trait expresses haughty contempt. - The wide opening of the mouth is a sign of the highest astonishment, of the most intense attention.

3. The Nose - The inflation of the nostrils, & the stretching out of the wings of the nose, displays vivid attention. -

4. Laughing & crying - In ordinary laughing the mouth is drawn out in width, in violent laughter perpendicular frontal folds at the same time make their appearance, in the most violent laughter the expression of bitterness is associated with the above.

If to this play of feature is added the tears which is produced by the wings of the nose being drawn down, the face becomes a crying one.